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T H E

Clement Smith

S O N G S and D U E T T O,

I N T H E

red buckram

BLIND BEGGAR *of* Bethnal Green;

As perform'd by Mr. L O W E, and Mrs. C L I V E,
at the *Theatre-Royal*, in *Drury-Lane*.

W I T H T H E

Favourite S O N G S, Sung by Mr. L O W E,

I N

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At the said T H E A T R E.

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GEORGE, R.




GEORGE the Second, by the Grace of God, King of Great-Britain, France and Ireland, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting. Whereas *Thomas Augustine Arne*, of *Craven-Buildings*, near *Drury Lane*, in our County of *Middlesex*, Gent. hath humbly represented unto Us, that he hath, with great Study, Labour and Expence, composed several Works, consisting of Vocal and Instrumental Musick, In order to be Printed and Publish'd; and hath therefore humbly besought Us to grant him Our Royal Priviledge and Licence, for the sole Printing and Publishing thereof, for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request: And We do therefore, by these Presents, so far as may be abreeable to the Statute in that Behalf made and provided, grant unto the said *Thomas Augustine Arne*, his Executors, Administrators and Assigns, our Licence for the sole Printing and Publishing the said Works, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all our Subjects within our Kingdoms and Dominions, to Re-print or Abridge the same, either in the like, or any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof, reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *Thomas Augustine Arne*, his Heirs, Executors, and Assigns, as they will answer the contrary at their Perils. Whereof the Commissioners and other Officers of our Customs, the Master, Wardens and Company of Stationers are to take Notice, that due Obedience may be rendered to our Pleasure herein declared.

GIVEN at Our Court at St. James's, the Twenty-ninth Day of *January*, 1740-1, in the Fourteenth Year of our Reign.

By his Majesty's Command,

HOLLES NEWCASTLE.



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Sung by Mrs Clive in the Blind Beggar of Bethnall Green

Andante

Piano

The faithfull Stork behold, a duteous wing prepare, It's

Sire grown weak and old, to feed with constant Care: Should I my Father leave, grown

old and weak and blind To think on Storks wou'd grieve, and shame my weaker mind.

Forte

2 Sung by Mr Lowe in the Blind Beggar of Bethnall Green.

Handwritten musical score for "The Rose Tree" by Thomas Augustine Arne. The score is written on ten systems of staves, each with a treble and bass staff joined by a brace. The music is in G major (one sharp) and 3/4 time. It includes lyrics such as "fragrant blushing Rose", "Tho' in the humble vale it spring", "It smells as sweet as fair it blows as in the Garden of a King", "So calm content as oft is found compleat in the low Cott as in the lofty seat", and "End with the first Symphony". Performance markings include "Andante", "Piano", "Forte", and "tr" (trills). Fingerings and breath marks are indicated throughout the piece.

Pomposo

Pia.

Tho Darkneſs ſtill attends me, It aids internal

sight, and from ſuch Scenes defends me, as bluſh to ſee the Light: No Villains ſmile de-

-ceives me, no gilded Fop offends, no weeping object grieves me, Kind Darkneſs me be-

friends. - Kind Darkneſs me befriends.

For.

Henceforth no uſeleſs mailings
 I ſee no Reaſon why
 Mankind to their own failings
 Are all as blind as I
 Who painted vice deſires
 Is blind what e'er he thinks
 Who Virtue not admires
 Is either blind or winks

4 Sung by M^{rs} Clive in the Blind Beggar of Bethnall Green

The first system of the musical score consists of five staves. The first two staves are for the vocal part, with the first staff marked 'Pia.' and the second staff marked 'Largo'. The third staff is for the piano accompaniment. The fourth and fifth staves are for the vocal part, with the fourth staff marked 'Behold me on my bended' and the fifth staff marked 'S:'. The key signature is one flat (B-flat) and the time signature is 3/4.

The second system of the musical score consists of five staves. The first two staves are for the vocal part, with the first staff marked 'knee, think on my Fathers Cries, think on my Fathers Cries, O think the gushing Tears, the' and the second staff marked 'S:'. The third staff is for the piano accompaniment. The fourth and fifth staves are for the vocal part, with the fourth staff marked 'S:'. The key signature is one flat (B-flat) and the time signature is 3/4.

The third system of the musical score consists of five staves. The first two staves are for the vocal part, with the first staff marked 'gushing tears you see, Drop from his closed Eyes. Drop from his closed Eyes. Drop,' and the second staff marked 'S:'. The third staff is for the piano accompaniment. The fourth and fifth staves are for the vocal part, with the fourth staff marked 'S:'. The key signature is one flat (B-flat) and the time signature is 3/4.

Drop from his clo-sed Eyes. Eyes Let this sad sight your soul possess, Let kind regret take

place, let kind regret take place, and save my Father from distress, His Daughter from disgrace, his Daugh

ter from disgrace. O save his Daughter from disgrace.

6 Sung by M^{rs} Clive in the Blind Beggar of Bethnal Green

Andante

Pia.

As Death alone the

Marriage Knot unties so vows that Lovers make, that Lo - vers make last until

For

sleep, Death's Image close their Eyes, dissolve, dissolve, dissolve when they awake.

Pia.

and that fond Love, that was to Day their Theme, is thought to morrow but an Idle, Idle

Dream is thought to morrow, an Idle Idle Dream and that fond Love, that was to Day their

For

Theme, is thought to morrow but an Idle Dream.

The musical score is written for voice and piano. It features a variety of musical notations including treble and bass clefs, time signatures, and dynamic markings. The lyrics are in English and are written below the musical staves. The score is divided into several systems, each containing a voice part and a piano accompaniment part. The tempo is marked 'Andante' and the dynamics include 'Pia.' (Piano). The lyrics are: 'As Death alone the Marriage Knot unties so vows that Lovers make, that Lo - vers make last until For sleep, Death's Image close their Eyes, dissolve, dissolve, dissolve when they awake. and that fond Love, that was to Day their Theme, is thought to morrow but an Idle, Idle Dream is thought to morrow, an Idle Idle Dream and that fond Love, that was to Day their For Theme, is thought to morrow but an Idle Dream.'

Duett Sung by M^r Lowe and M^{rs} Clive in the Blind Beggar of Bethnall7
Green

Non troppo Allegro

This system contains the first three staves of the musical score. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The tempo marking 'Non troppo Allegro' is placed above the piano staff.

Pia. For.

The Man who in a Dungeon lyes for Debt esteems not Life and Liberty

This system contains the next three staves. It includes the tempo marking 'Pia.' (Piano) and the dynamic marking 'For.' (Forzando). The lyrics 'The Man who in a Dungeon lyes for Debt esteems not Life and Liberty' are written below the vocal staves.

Liberty so dear

The frighted Bird just scap'd the Fowlers net Its Heart not flutters

This system contains the final three staves of the musical score on this page. It includes the tempo marking 'Liberty so dear' and the lyrics 'The frighted Bird just scap'd the Fowlers net Its Heart not flutters'.

For. Pia. For. Pia. For. Pia.

more not flutters more twixt Joy and Fear not flutters flutters not flut

- ters more not flutters 4 flutters 6 flut - ters more twixt Joy twixt Joy and

For. Pia. For. Pia. For. Pia.

Cometomyarms and on my Breast from

Fear

all alarms securely rest securely securely secure ly rest :S:

For. Pia. For. Pia. For. Pia.

lye ⁴ let me lye ³ let me lye in mutual pleasure live and dye In this kind I have

For. For. Pia

Pia

let me lye

In mutual pleasure live and

let me lye

In mutual pleasure

live and

For. *Pia.*

dye - - - - - In mutual pleasure live and dye

dye - - - - - In mutual pleasure live and dye In this kind

For. Pia.

In mutual pleasure live and dye - - -

Haven let me lye In mutual pleasure live and dye

For.

For.

In mutual pleasure live and dye

In mutual pleasure live and dye

5 7 5 6 4 5 6 5 6 5 3

Sung by M^{rs} Clive in the Blind Beggar of Bethnall Green II

Affettuoso

The Boy thus of a Bird possest at first how great his Joys he strokes it

soft *he strokes it soft and in his Breast the little little Fav'rite lyes the little favorite little*

for *pia.*

favourite the little little fav'rite lyes *But soon as grown to riper age the*

Passion quits his mind he hangs it up in some cold Cage he hangs it up in some cold Cage neglected and con

find neglected and confind *he hangs it up in some cold Cage neglected neglected and confind*

End with 1st Symphony

THE SERENADE
 Sung by Mr Love in the Merchant of Venice

Amoroso

Pia.

My Bliss too long my

Bride denies, Apace the waf-ting Summer flies. Nor yet the wintry Blasts I fear, Nor

For

Storms, or Night shall keep me here.

What may for strength with Steel compare?
 Oh Love has Fetters stronger furr:
 By Bolts of Steel are Limbs confin'd;
 But cruel Love inchains the mind.

No longer then perplex thy Breast,
 When thoughts torment, the first are best
 'Tis mad to go, 'tis Death to stay;
 Away my Iesse Haste away.

Love Relaps'd

13

Amorofo

Pia

If all that I love is her Face, From looking I sure can refrain, In
 others her likeness may trace, or absence may cure all my Pain. This said from her Charms I re-
 - tird, nor knew I till then how I lov'd, what present my Passion admir'd, — In absence my

Sym. for

Reason approv'd.

Ah! why shou'd I hope for releif,
 When all that I see is disdain;
 No Pity in her for my Grief,
 No merit in me to complain.

Nor yet will I Fortune upbraid,
 Tho' robb'd of my Freedom and ease,
 Still proud of the Choice I have made,
 Tho' hopeless I ever can please.

14 Sung by M^r Lowe in the Merchant of Venice

Andante

Pia For 5 5 4 3 Pia

Vio. pia. con Voce

For To keep my gentle Jessy, what Labour would seem hard, Syn

Each to some Task hope a - - sy Her Love the sweet reward. Sym

the sweet reward her Love the sweet reward, the sweet reward her Love the sweet reward

Pia The Bee thus uncomplaining, Esteems no Toil severe, The Bee thus uncomplaining, esteems no

Toil severe, the sweet reward obtain - ing of Honey all the Year; the sweet reward obtaining,

of Honey all the Year. the sweet reward of Honey all the Year. the sweet reward of

for Honey all the Year. For Pia For

Pia For

THE OWL. Written by Shakespear in (Love's labour lost) it is a description
of WINTER as the Cuckom Song is of the SPRING

15

Poco Allegro

When Icicles

for Pia

hang on the wall, and Dick the Shepherd blows his nail; and Tom bears Logs into the Hall;

for Pia

Milk comes frozen home in Pail: *When Crabs come hissing in the Bowl then*

for pia *Ger Flute alone*

Nightly sings the staring Owl: then Nightly sings the staring Owl. Tu-whit- tu-whoo

vio. pia Ger Flute

tu-whoo - a merry merry note, a merry merry note While greazy Joan,

for.

greazy Joan while greazy Joan doth keel the Pot.

When loud the wind doth Blow,
And Coughing drowns the Parsons saw;
And Birds sit Brooding in the Snow,
And Marian's Nose looks Red and Raw.

Then roasted Crabs hiss in the Bowl,
And Nightly sings the Staring Owl:
Tu-whit-tu-whoo, a merry note
While greazy Joan doth keel the Pot.

POLLY WILLIS *Set by particular desire*

Andante

Attende Nymphs and tune full Swains, who in persuasive lulling strains of

CLO - E sing or PHILLIS, or PHILLIS, of CLO - E sing or PHILLIS. Tho' rude my

voice and mean my Verse, upbraid me not whilst I - rehearse, the Charms of POLLY

WILLIS. POLLY WILLIS. the Charms of POLLY WILLIS. End with the Symphony

Tho' languid I, and poor in Thought,
 No Simile shall e'er be brought
 From Roses, Pinks and Lillies.
 Some common Beauties they may hit,
 But sure no Simile can fit
 The Charms of POLLY WILLIS.

She's not as Venus on the Flood,
 Nor as she once on IDA stood,
 Nor mortal Amarillis;
 Frame all that's Beauteous gay and fair,
 With pleasing Shape, and winning Air,
 And that is POLLY WILLIS.

Advice to Sylvia

17

*Taken from Tasso's Amintas Translated from the Italian by
Wm Ayre Gent.*

Andantino *Pia* *For*

Sylvia, wilt thou wast thy Prime Stranger to the Joys of Love! Thou hast Youth and

that's the Time Ev'ry Minute to improve, Round thee wilt thou never hear Little wanton

Girls and Boys! Sweetly sounding in thy Ear Sweetly sounding in thy Ear Infant

Prate and Mothers Joys Sym for

Only view that little Dove
Softly Coving to its Mate,
As a furthur proof of Love,
See her for his Kisses wait.
Hark! that charming Nightingale,
As it flies from Spray, to Spray,
Sweetly tunes an am'rous Tale,
I love, I love, it strives to say.

Could I to thy Soul reveal
But the least, the Thousandth Part
Of those Pleasures, Lovers feel
In a mutual Change of Heart,
Then repenting, wouldst thou say
Virgin Fears, from hence remove!
All the Time is thrown away,
That we cannot spend in Love.

THE GOLDEN AGE

Taken from Tasso's Amintas by Wm Ayre Gent

S. Viol. pia con Voce

Allegro ma non troppo *Blest age of Gold com*

-pleat - ly blest, That thy Milk and Ho - ney flow'd. That the Earth as yet at rest,

Bore unplow'd its plenteous Load. Fully blest that all serene, Spring Eter - nal -

- ly be - gan, Veils of dusky Gloom unseen, all was light and chearfull sun.

all was light and chearfull sun. Sym for

Then little Loves did Dancing go
Without a Torch, without a Bow
Round and through the Beds of Flowers,
Round the Limpid springs and Bow'rs;
Nymphs and Shepherds mix'd in Play.
Whisper soft and Gesture gay,
Whispers that forerun a Kiss
Receiv'd with warmth, and paid with Bliss.

Honour, thou hast stop'd the spring
Whence those pleasures once did flow,
Heat and Thirst tho' Lovers bring,
Mock'd and unrelev'd they go:
Thou to Eyes first taught'st the art
To restrain their Lovely Rays,
To belye and pain the Heart,
And turn aside from welcome Gaze.

Hair that loosely to the wind
Wantonly did flow and play,
Bound and Plaited now we find
Neither natural nor gay.
Honour, to th' Ambitious go,
Mix thy Troubles with their sleep,
Us neglect, for thee too low
Ancient Freedom let us keep.

An Answer to. CLOE Jealous Taken from Prior's Poems¹⁹

Not too fast

Cloe how Blubber'd is that pretty Face! Thy Cheek all on Fire and thy Hair all un-

-curl'd Pr'ythee quit this Caprice; And (as old Falstaff says) Let us e'en talk a

little like Folks of this world How canst thou presume thou hast leave to destroy

Beauties, which Venus but lent to thy keeping! Those looks were design'd to in-

-spire Love and Joy More ord'nary Eyes may serve People for weeping

sym fort

To be vex'd at a Trifle or two that I writ,
 Your Judgment at once, and my Passion you wrong:
 You take that for Fact, which will scarce be found wit:
 O'ds Life! must one swear to the Truth of a Song.
 The God of us Verse-men (you know Child) the SUN,
 How after his Journeys He sets up his Rest:
 If at Morning o'er Earth 'tis his Fancy to run;
 At Night he reclines on his Thetis's Breast.

To when I am weary'd with wand'ring all Day,
 To thee my Delight in the Ev'ning I come:
 No matter what Beauties I saw in my way:
 They were but my Visits; but thou art my Home.
 Then finish Dear Cloe, this Pastoral War;
 And let us like Horace and Lydia agree:
 For thou art a Girl as much brighter than Her,
 As He was a Poet sublimer than Me.

20 THE LOVELY ROSE Taken from Waller's Poems

Amoroso

Vio. pia. con Voce

Go Lovely Rose Tell her that wastes her Time and me That now she

know's When I re-semble her to thee How sweet and fair how sweet and

fair she seems to be forte Tell tell her that's

young and shuns and shuns to have her Graces spy'd that hadst thou

slow

sprung in Defarts in Defarts where no men abide Thou must have uncom

- mended uncommened dy'd dy'd uncommen - ded dy'd dy'd

Small Small is the worth of Beauty from the

tr
 Light re-tir'd Bid her come forth suffer her Self to be admir'd and
 not blush so and not blush so to be admir'd mir'd sym fort
 Then dye that she the Common Fate the Fate of all things
 rare may read in thee may read in thee How small a part of Time they
 share That are so wond'rous so wond'rous sweet and fair
 so wond'rous sweet and fair sym forte

LIBERTY Address'd to NYSA
Translated from the Thyrsis of Metastasio by Wm Ayre Gent

Allegro non troppo

:S: Vio. pia con Voce

Thanks Nysa to Tricks and Deceit my Heart has recover'd its Ease The Gods have laid

open the Cheat and thou lost the Power to please: No more in Confusion I'm lost Nor

flutters my Heart at thy Sight Nor flutters my Heart at thy Sight With my Rival I

talk to thy cost Regardless of Pain or delight or delight Regardless of Pain or de-

- light. forte

The Battle thus happily o'er,
The Warriour it's Heat may relate,
By his wounds shew the Anguish he bore,
And prove that his Danger was great-
So Slaves express exquisite Joy
When free from Hard Labour and Pain
When free from Hard Labour and Pain,
And with Rapture relate the Employ
That broke the detestable Chain.

The Employ
That broke the detestable Chain.

An Inconstant for ever I leave,
Thou lovest a Heart too sincere,
And perchance untimely shalt grieve,
At the Loss of a Comfort so dear.
Thou Nysa shalt never find one
So faithfull as I and so kind,
So faithfull as I and so kind,
But a Woman t'Inconstancy prone
With Ease any Mortal may find.
May find
With Ease any Mortal may find.

Page
3

Sym

Pompofo

Song

Sym

Page
4

Behold me on my bended knee

Sym

Largo

Song

Sym

As Death alone

Page
6

Sym. Andante Song

Musical score for 'As Death alone'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various ornaments and a repeat sign. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with many fingerings (e.g., 6, 5, 4, 3, 2, 1) and some trills. The tempo is marked 'Andante'.

Continuation of the musical score for 'As Death alone'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with many fingerings and some trills.

Sym. Song

Continuation of the musical score for 'As Death alone'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with many fingerings and some trills. The tempo is marked 'Andante'.

Sym.

Continuation of the musical score for 'As Death alone'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with many fingerings and some trills. The tempo is marked 'Andante'.

Duett for two
Ger. Flutes
and a
Bass
Page 7

The Man who in a Dungeon

Sym. Non troppo Allegro

Musical score for 'The Man who in a Dungeon'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with many fingerings and some trills. The tempo is marked 'Non troppo Allegro'.

Continuation of the musical score for 'The Man who in a Dungeon'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with many fingerings and some trills.

Sym. So. Sy. So. Sy. So. Sy. So. Sy.

Continuation of the musical score for 'The Man who in a Dungeon'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with many fingerings and some trills.

The image shows a page of handwritten musical notation for a piece titled "The Song of the Lark". The notation is arranged in four systems, each with three staves (treble, alto, and bass clefs). The music is in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is divided into sections labeled "Song" and "Sym." (Symphony). The notation is written in a cursive, handwritten style.

The Boy thus

Page
II

Sym Affettuofo

Song

Sym Song

Sym Song

Sym

My Blifs too long

Page
12

Sym Amoroso Song

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, one for the treble clef and one for the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and ornaments. There are also some handwritten annotations, including "tr" for trills and "S:" for a section marker. The score is written in ink on aged paper.

The musical score for 'The Rose Tree' is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a sharp sign, and a common time signature. The melody is written in a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a bass clef, a sharp sign, and a common time signature. The bass line is written in a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The word 'Sym' is written above the bass staff. The title 'The Rose Tree' is written below the bass staff.

Page 14

To keep my gentle Jetsy

Andante *Sym* *Pia* *For* *Pia*

A musical score for a piece titled "To keep my gentle Jetsy". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Andante". The piece is in a symphonic style, indicated by the "Sym" marking. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo changes from "Andante" to "Pia" (Piano) and then to "For" (Forte) and back to "Pia". The score is numbered "Page 14".

A musical score for a piece titled "For Song Syn Song". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. The lyrics "For Song Syn Song" are written below the treble staff, with the word "Syn" appearing twice. The score is a single system, and the music concludes with a final double bar line.

A handwritten musical score on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with various note values and rests. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with various note values and rests. The title 'Sym Song' is written in the center of the page. There are some handwritten annotations above the notes, including '5', '4', '3', '2', '1', and '6'. The paper is aged and yellowed.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the treble staff, and the bass line is on the bass staff. The music features various musical notations including eighth notes, quarter notes, and rests. There are also some handwritten annotations and symbols, such as 'S' and '4', which might be related to the song's structure or performance. The paper is aged and shows some staining.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes, with some measures containing triplets. The notation is in a cursive, handwritten style. The paper is aged and slightly discolored. The title 'The Rose Tree' is written in a decorative, cursive font at the top left of the page. The number '1' is written in the top right corner. The overall appearance is that of a historical manuscript.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked 'Sym' (Symphony) and 'w' (with). The notation includes various musical symbols such as notes, rests, and dynamic markings.

A musical score for a piece titled "Pia For Pia For". The score is written on two staves, both in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The lyrics "Pia For Pia For" are written below the notes. The score ends with a double bar line and a repeat sign.

When I Sickles.

Page
15

Poco Allegro

Sy Song :S: Song :S:

The first system of music for 'When I Sickles.' consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The tempo is marked 'Poco Allegro'. The system ends with a repeat sign and a final cadence.

Sy Song Sy

The second system of music continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The system ends with a repeat sign and a final cadence.

:S: So. Sy Song Imitate y Owl

The third system of music continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The system ends with a repeat sign and a final cadence.

The fourth system of music continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The system ends with a repeat sign and a final cadence.

Sy

The fifth system of music continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The system ends with a repeat sign and a final cadence.

Silvia wilt thou

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Sym Andantino

The first system of music for 'Silvia wilt thou' consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The tempo is marked 'Andantino'. The system ends with a repeat sign and a final cadence.

Song :S:

The second system of music continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The system ends with a repeat sign and a final cadence.

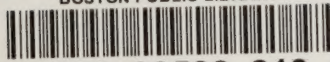
:S:

The third system of music continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The system ends with a repeat sign and a final cadence.

Sym

The fourth system of music continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. The bass staff provides a harmonic accompaniment. The system ends with a repeat sign and a final cadence.

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